EARLY AMERICAN ARCHITECTURE

Selected Sketches
and Measured Drawings
showing
Colonial and Georgian Design



FOREWORD

"American Renaissance" aptly designates the present-day return to early American design. And there is good reason why our modern architecture should reflect that of Colonial times.

Historically it is our appropriate style. It not only expresses American ideals, but in its simplicity, restraint and well-proportioned details, it is above all practical for American conditions, life and manners of today.

Contemporary architects who are endeavoring to catch the spirit of this true American design, will find much to help them in the measured drawings and sketches contained in this portfolio.

These drawings cover a period from 1632 to 1830. They show the important details of typical Colonial structures. As far as possible, only those buildings which hold particular interest both for their historic associations and for their architectural perfection have been selected.

In preparing this portfolio we have been assisted by the U. P. C. Book Company of New York City, which has permitted us to reproduce selected measured drawings. These drawings form a part of Ware's GEORGIAN PERIOD, and can otherwise be obtained only by purchasing the complete set.

The pencil studies by O. R. Eggers are reproduced from SKETCHES OF EARLY AMERICAN ARCHITECTURE through the courtesy of THE AMERICAN ARCHITECT.

Thanks are also due to Mr. Russell F. Whitehead, Editor of THE WHITE PINE ARCHITECTURAL MONOGRAPHS, and to the Municipal Art Commission of New York City.

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COLOR CHART
for
EARLY AMERICAN ARCHITECTURE

Colors for "Suggested Color Schemes" appearing in Sections I to VIII are shown below together with mixing formulas giving exact amount of tinting material.

DEEP VENETIAN RED
100 *lbs. Venetian Red*
40 *lbs. Indian Red*
No White-Lead

LIGHT REDDISH BROWN
100 *lbs. Dutch Boy White-Lead*
12 *lbs. French Ochre*
12 *oz. Venetian Red*
2 *oz. Lampblack*

SOFT GREEN
100 *lbs. Dutch Boy White-Lead*
15 *lbs. Medium Chrome Green*
5 *lbs. Medium Chrome Yellow*
8 *oz. Lampblack*

LIGHT TAN
100 *lbs. Dutch Boy White-Lead*
9¾ *lbs. French Ochre*
5 *oz. Venetian Red*
1 *oz. Lampblack*

CREAM
100 *lbs. Dutch Boy White-Lead*
1 *lb. French Ochre*
3 *oz. Medium Chrome Yellow*

SHUTTER GREEN
100 *lbs. Medium Chrome Green*
8 *lbs. Medium Chrome Yellow*
1 *lb. Lampblack*
No White-Lead

BLUE GREEN
100 *lbs. Dutch Boy White-Lead*
6 *lbs. Medium Chrome Green*
4 *lbs. Chinese Blue*

LIGHT GRAY-GREEN
100 *lbs. Dutch Boy White-Lead*
6 *oz. Chrome Yellow*
2 *oz. Chrome Green*
1 *oz. Lampblack*

COLONIAL YELLOW
100 *lbs. Dutch Boy White-Lead*
2 *lbs. Medium Chrome Yellow*

PALE IVORY
100 *lbs. Dutch Boy White-Lead*
1 *oz. Medium Chrome Yellow*

SOFT CREAM
100 *lbs. Dutch Boy White-Lead*
1 *lb. French Ochre*
¼ *lb. Medium Chrome Yellow*

DARK RICH BROWN
100 *lbs. French Ochre*
28 *lbs. Venetian Red*
5 *lbs. Lampblack*
No White-Lead

GRAY
100 *lbs. Dutch Boy White-Lead*
2 *oz. Lampblack*
1 *oz. Medium Chrome Yellow*
2 *oz. Prussian Blue*

IVORY
100 *lbs. Dutch Boy White-Lead*
1 *lb. French Ochre*
3 *oz. Medium Chrome Green*

Color suggestions for your specific exterior or interior decoration problems will be furnished free. On receipt of blue prints and other working data, water color sketches showing the colors recommended will also be supplied without charge. In every case, the light-reflection factor of the colors will be submitted. Send your problem with all necessary information to:



Department of Decoration

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SECTION I

THE OLD ROYALL HOUSE

MEDFORD, MASS.

FIRST PART BUILT IN 1632
REMODELLED AND ENLARGED IN 1732-8

PLATE 1 *Sketches of courtyard front, garden front and guest chamber by E. Eldon Deane*

PLATE 2 *West and south elevations*

PLATE 3 *Details of east elevation*

PLATE 4 *Details of west elevation*

PLATE 5 *Front doorway*



Suggested Color Scheme for
OLD ROYALL MANSION

For the modern Colonial house based on the Old Royall style, color can either emphasize or destroy the architectural details.

A plain treatment of a house of this type, when surrounded by little shrubbery, would create a box-like appearance. The whole would be decidedly uninteresting despite its pleasing details.

In this particular instance, the delightful details can be preserved in a slightly independent way by the following use of color:

Body - - - - - -	light tan
Trim - - - - - -	white
Shutters - - - - -	blue-green

This scheme will do much toward apparently increasing the height of the building. It centers the attention on the trim, which is architecturally designed to carry the eye upward.

(The colors mentioned above are shown on the Color Chart in the back of Section VIII)

THE OLD
ROYALL MANSION
MEDFORD, MASS.







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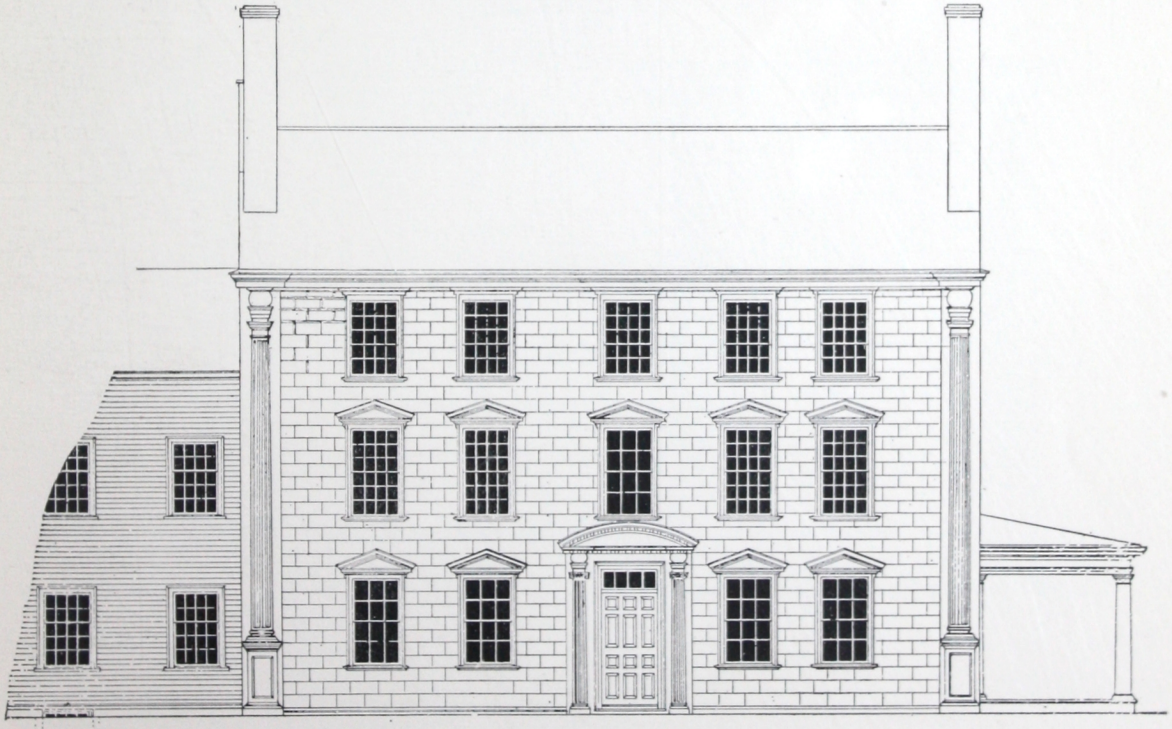
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SOUTH ELEVATION



· WEST · ELEVATION

ROYAL HOUSE, MEDFORD, MASS.

MEASURED AND DRAWN BY A. C. FERNALD & F. C. ADAMS.

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DETAILS OF EAST ELEVATION

ROYAL HOUSE
MEDFORD MASS
MEASURED BY A C FERNALD & F C ADAMS
DRAWN BY FERNALD

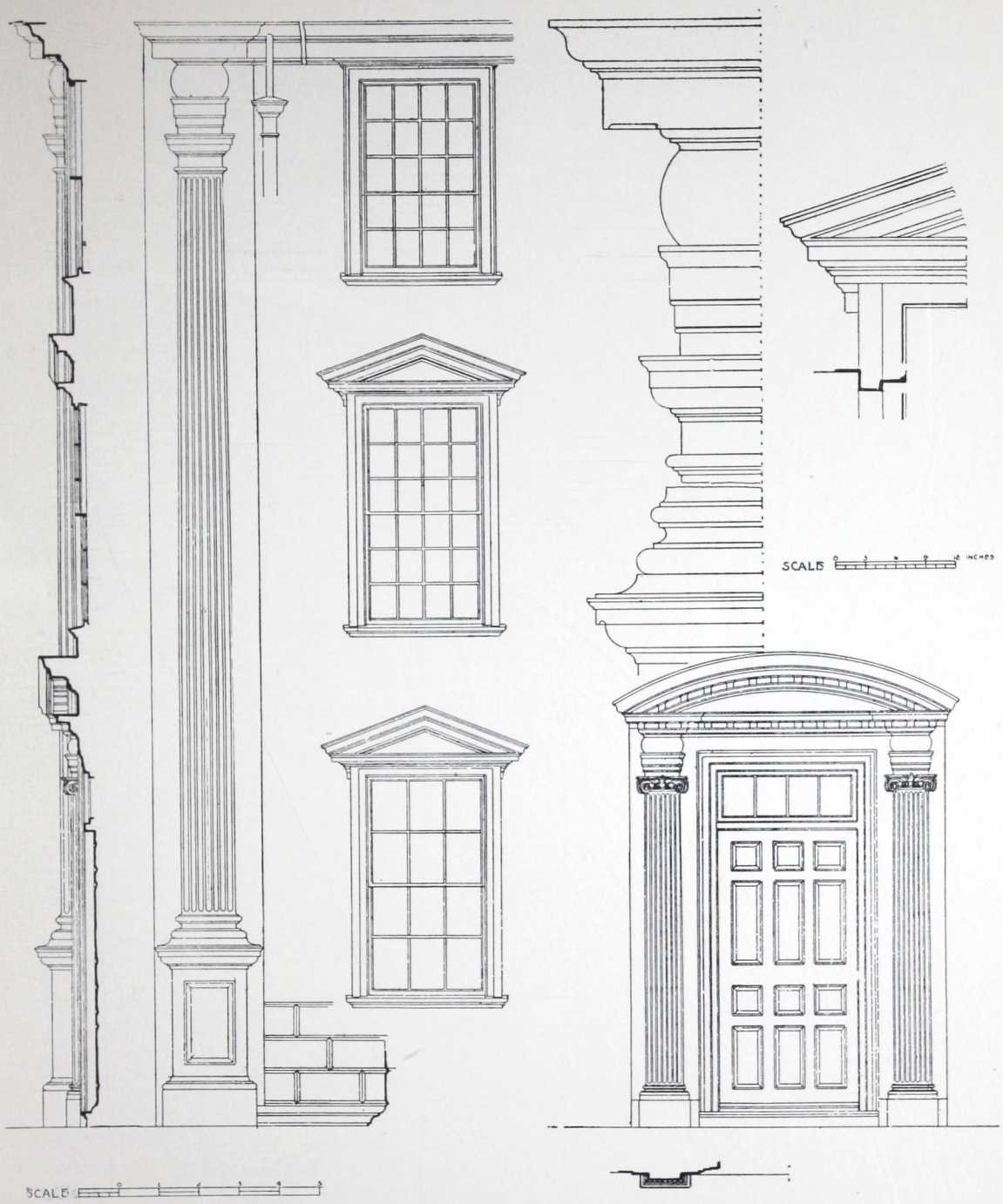
SCALE

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Details of West Elevation, Royall House,
Medford, Mass.

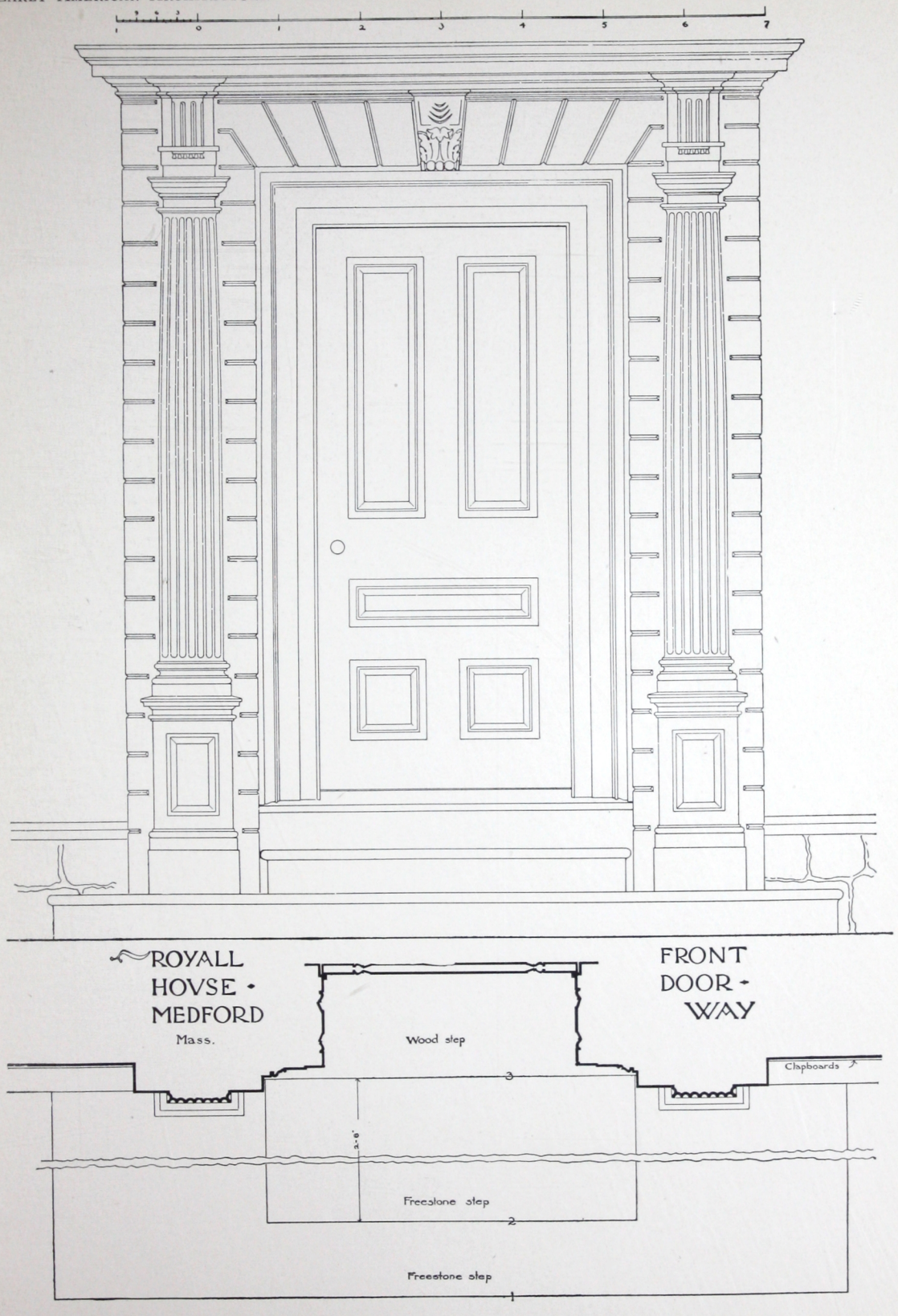
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MORSE

SECTION II

TRINITY CHURCH

NEWPORT, R. I.

BUILT IN 1726

PLATE 1 *Sketch of exterior by O. R. Eggers*

PLATE 2 *Details of gallery, ceiling and pews*

PLATE 3 *Details of pulpit and reading desk*

PLATE 4 *Details of beadle's pew, cornice and other woodwork*



Suggested Color Scheme for TRINITY CHURCH

The architectural lines of Old Trinity are designed to accent the stateliness of this Colonial structure. To retain this appearance of dignity in the color treatment, only light hues should be selected.

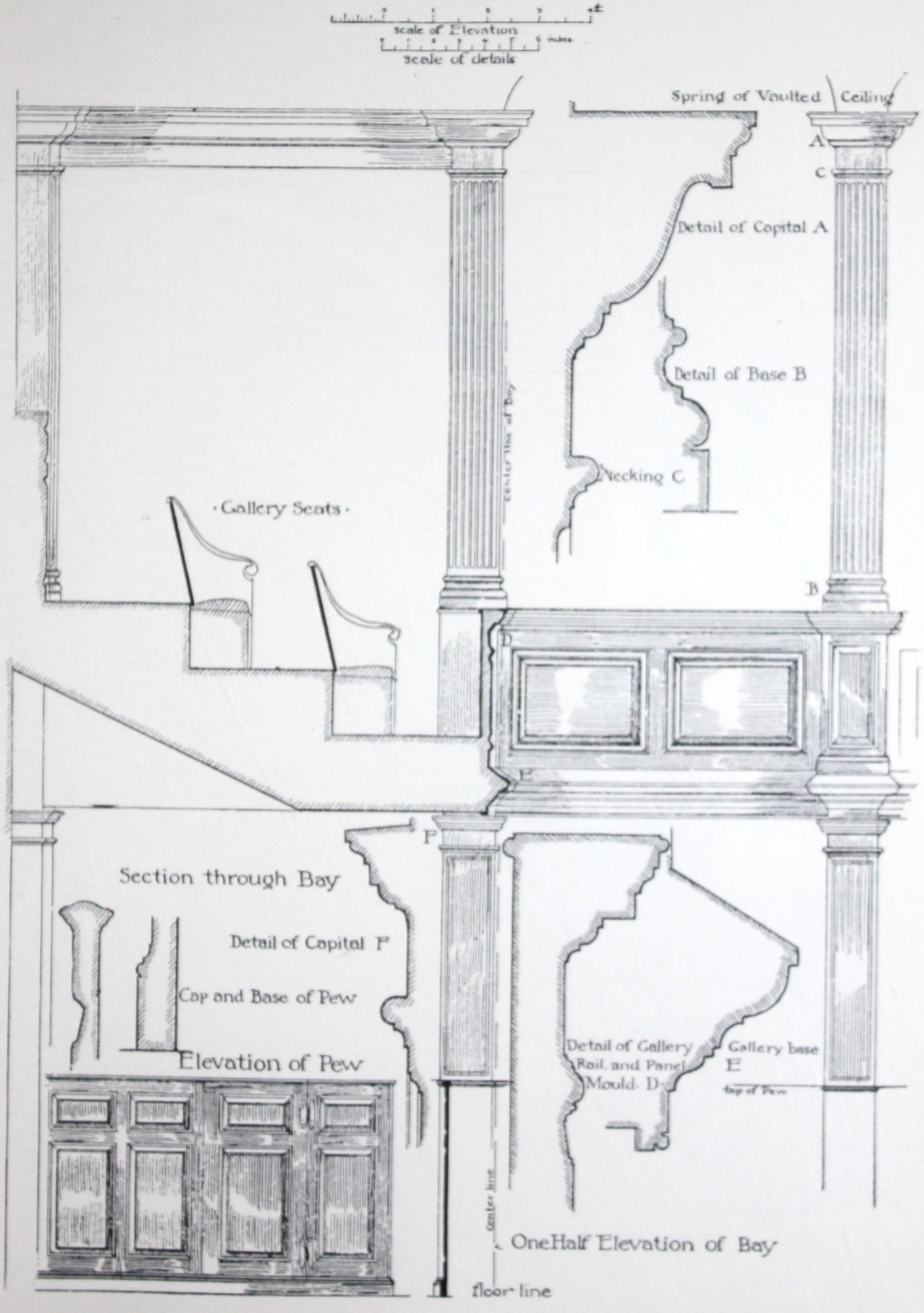
A Colonial yellow on a pale order might be used in the painting of the body, with white for the trim and spire. An all-white treatment, however, would be more fitting for this type of building. The architectural lines have been so firmly established that they need no emphasis by the introducing of a second color.

A touch of blue-green applied to the shutters will contribute sufficient color interest to the all-white treatment.

(The colors mentioned above are shown on the Color Chart in the back of Section VIII)

TRINITY CHURCH
NEWPORT · R·I·

Measured by E·G·Hartwell·
Drawn by Frank E·Wallis·



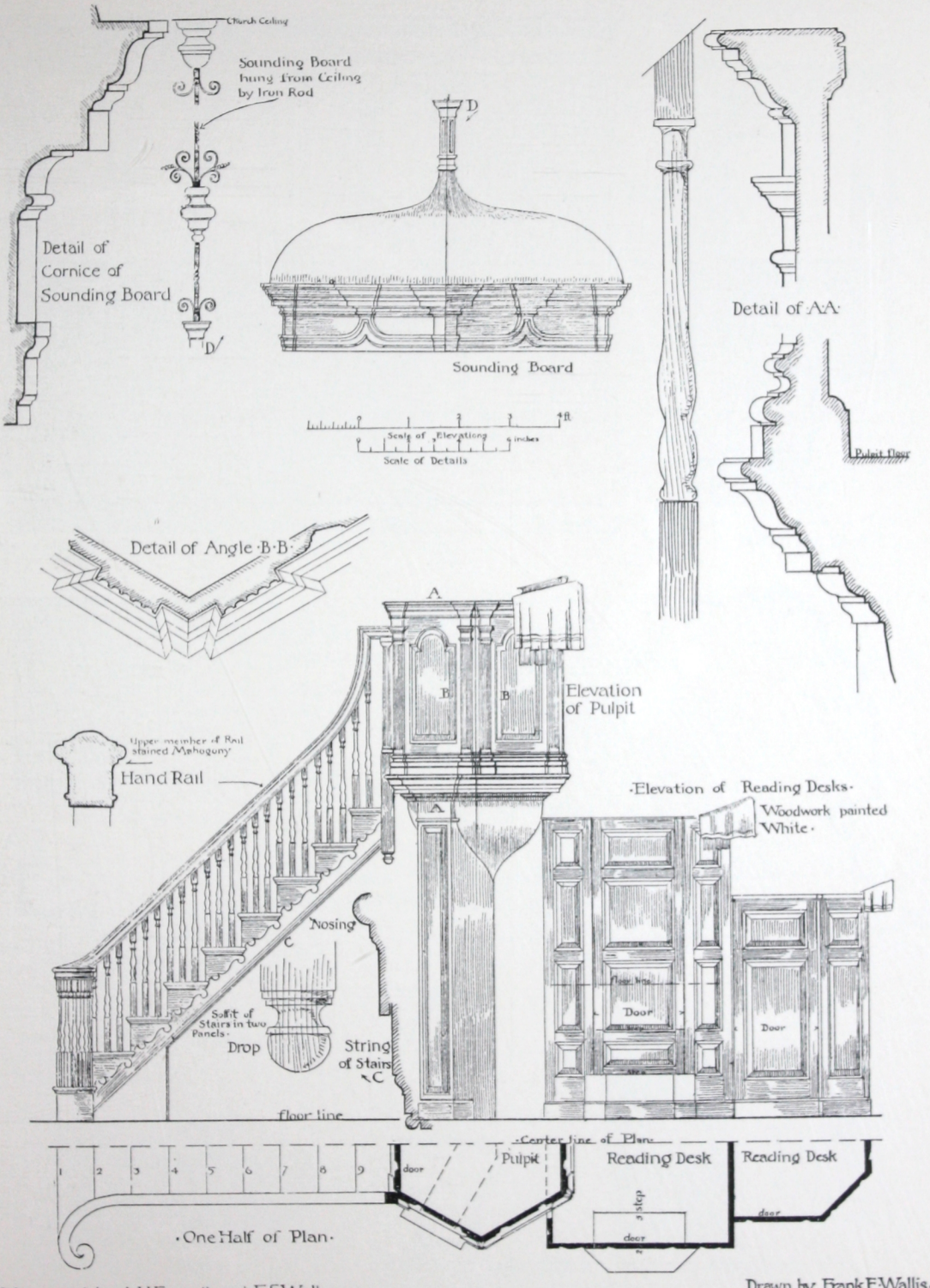
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THE PULPIT AND READING DESK TRINITY CHURCH NEWPORT R.I.



Measured by A·H·Everett and F·E·Wallis·

Drawn by Frank E·Wallis·

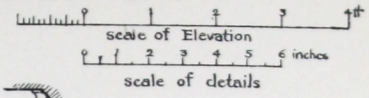
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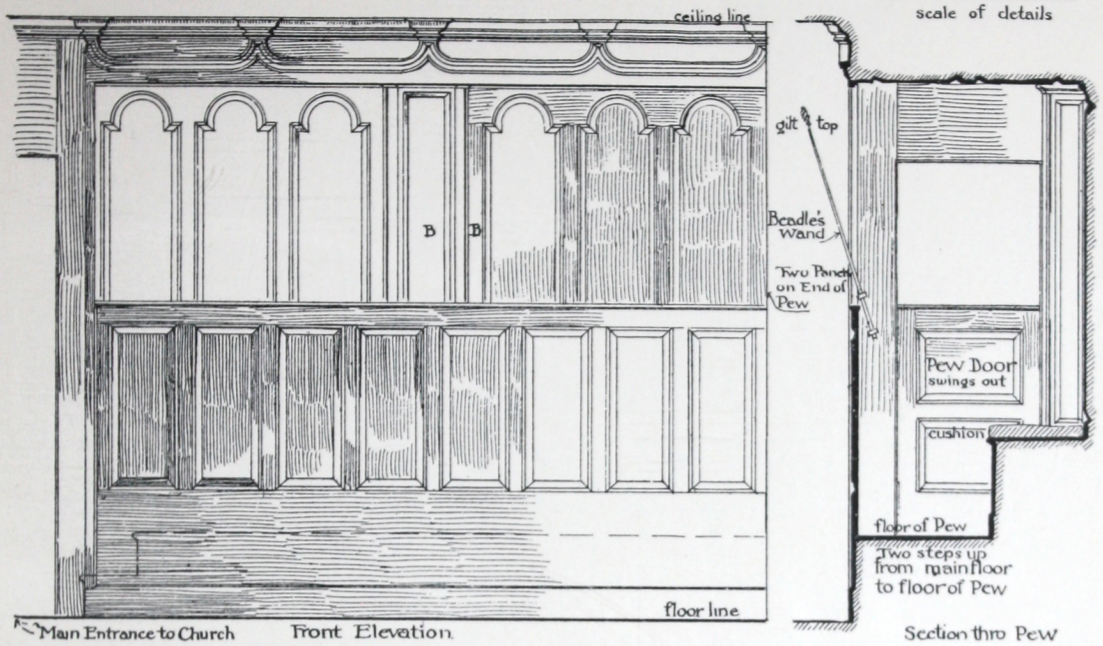
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TRINITY CHURCH · NEWPORT · R·I·

Measured and drawn by Frank E. Wallis.

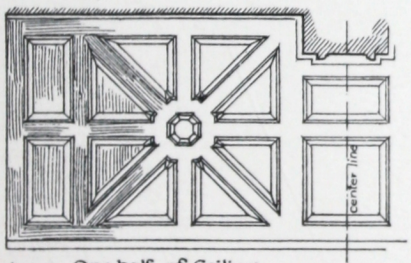
BEADLE'S PEW



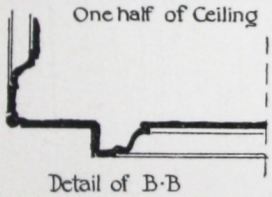


Main Entrance to Church — Front Elevation

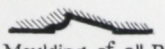
Section thro Pew



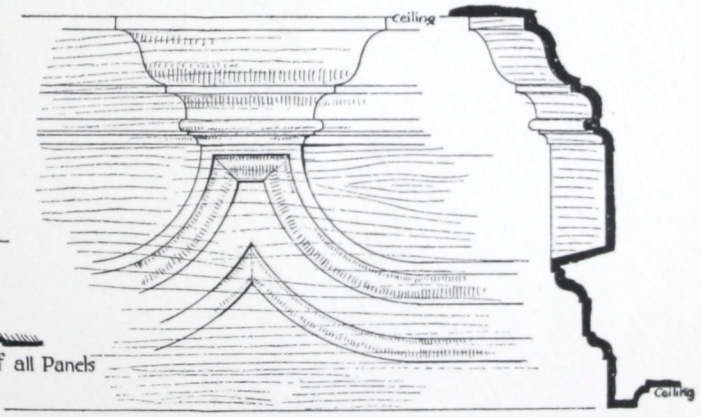
One half of Ceiling



Detail of B·B

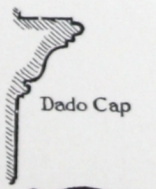


Moulding of all Panels



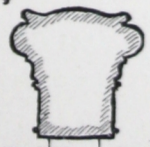
Detail of Cornice — Section

There are two of these Pews, one on each side of Entrance. all Woodwork, Painted White.



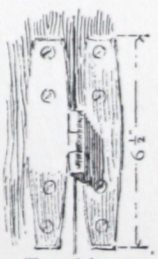


Guilloche from Organ



Rail from Gallery Stairs · Drop from Gallery Stairs





Pew hinge

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MORSE

SECTION III

MOUNT VERNON

FAIRFAX COUNTY, VA.

CONSTRUCTION BEGUN IN 1743
COMPLETED BY GEORGE WASHINGTON IN 1784

PLATE 1 *Sketch of entrance front by O. R. Eggers*

PLATE 2 *The House Grounds, from original plans*

PLATE 3 *West elevation with details*

PLATE 4 *West doorway with details and white servants' quarters*



Suggested Color Scheme for
MOUNT VERNON

In Colonial days, the size, design and surroundings of a house received scant consideration when paint colors were selected. Oftentimes, white or yellow was used throughout for both body and trim because good color pigments were not obtainable. As a result, the architectural interest of a building was sometimes obscured by the plain treatment.

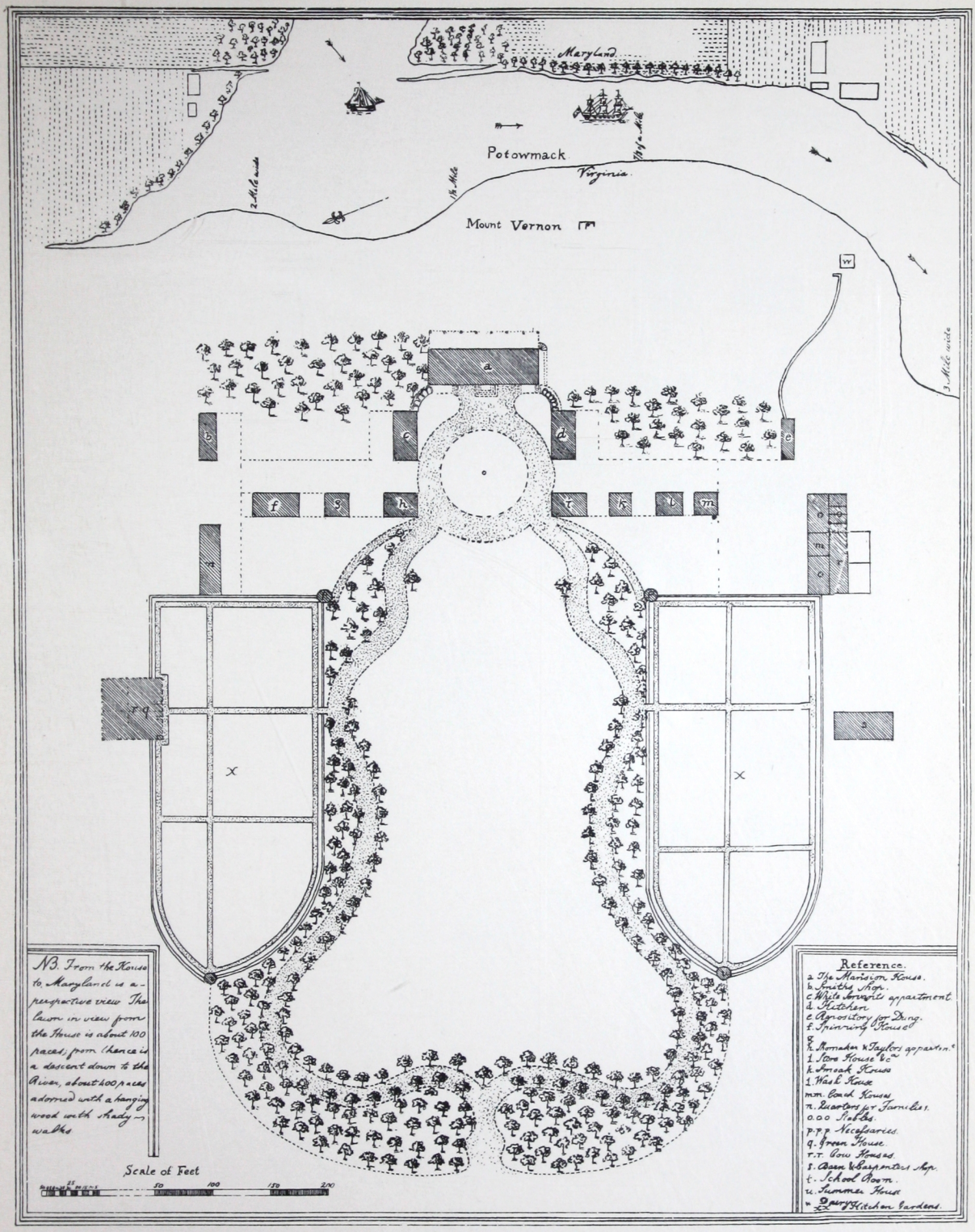
Today, a design following the lines of Mount Vernon can be pleasingly decorated in the following colors:

Body	- - - - - -	Colonial yellow
Trim	- - - - - -	white
Shutters	- - - -	shutter green

By emphasizing the trim with a different color from the body the flat appearance of this long building is overcome. The upright columns also more clearly emphasize the vertical lines when painted in the trim color.

A green roof, similar to the color used for the shutters, completes the color interest.

(The colors mentioned above are shown on the Color Chart in the back of Section VIII)



THE HOUSE GROUNDS, MOUNT VERNON, VA.

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Mount Vernon Mansion

Fairfax County Va

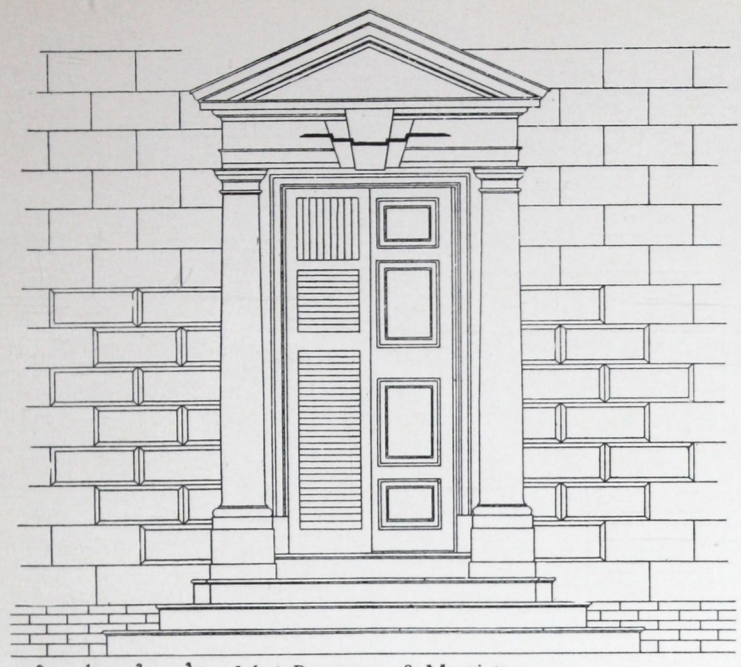
E. P. Morrill—after measured drawing by T. F. Laist

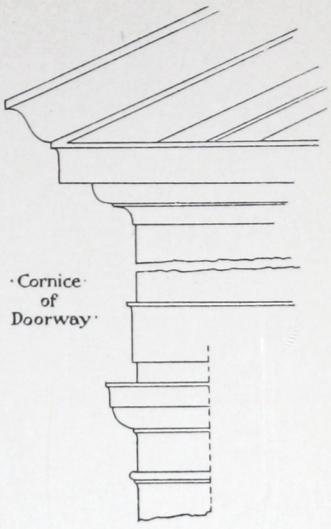
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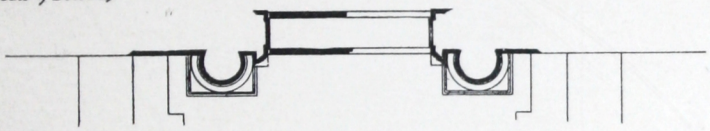
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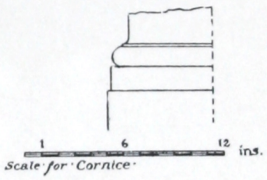
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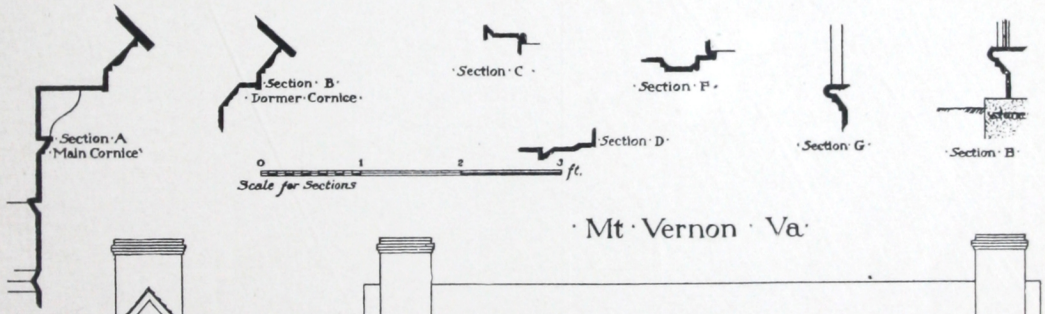
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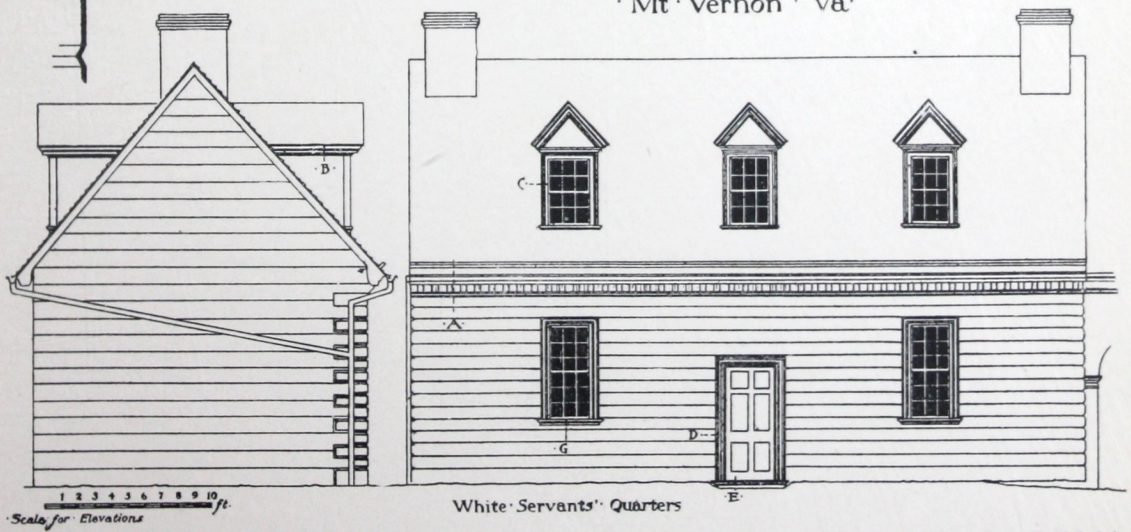












E P M

After measured drawings by T F Laist

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MORSE

SECTION IV

MT. PLEASANT MANSION

(Also known as ARNOLD'S MANSION)

PHILADELPHIA, PA.

BUILT IN 1761

PLATE 1 *Sketch of exterior by Frank A. Hays*
PLATE 2 *East elevation with floor plans*
PLATE 3 *Elevations of outbuildings and other details*
PLATE 4 *Details of east and west doorways*
PLATE 5 *Details of parlor and door*



Suggested Color Scheme for
MT. PLEASANT MANSION

Color can lend considerable interest to the brick and stucco used in the construction of this old mansion.

The cold stucco is given a cheerful warmth when tinted a cream. The brick quoins at the corners when painted a dark, rich brown delightfully frame the whole structure. For preserving and emphasizing the architectural details of the wood trim, white should be used.

The following special formulas for just this type of work are applicable to brick and stucco alike:

Priming Coat

100 lbs. Dutch Boy white-lead
7 gals. pure boiled linseed oil
1 gal. pure turpentine

This formula makes approximately 10¾ gallons of paint, which will cover about 6,180 square feet.

Second Coat

100 lbs. Dutch Boy white-lead
4 gals. pure linseed oil
1 gal. pure turpentine

This formula makes approximately 7 gallons of paint, which will cover about 4,200 square feet.

Third Coat

100 lbs. Dutch Boy white-lead
3½ gals. pure linseed oil
1 pint pure turpentine

This formula makes approximately 6½ gallons of paint, which will cover about 3,900 square feet.

(The colors mentioned above are shown on the Color Chart in the back of Section VIII)

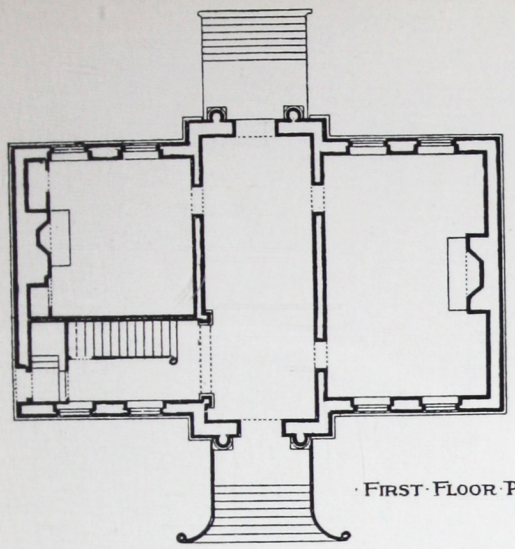


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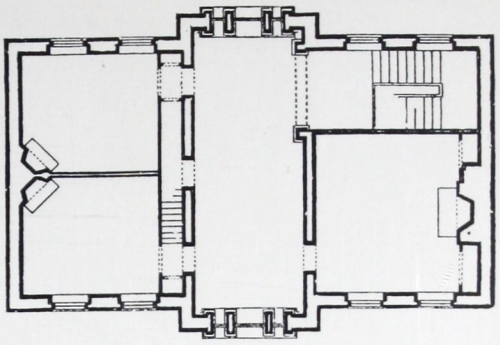
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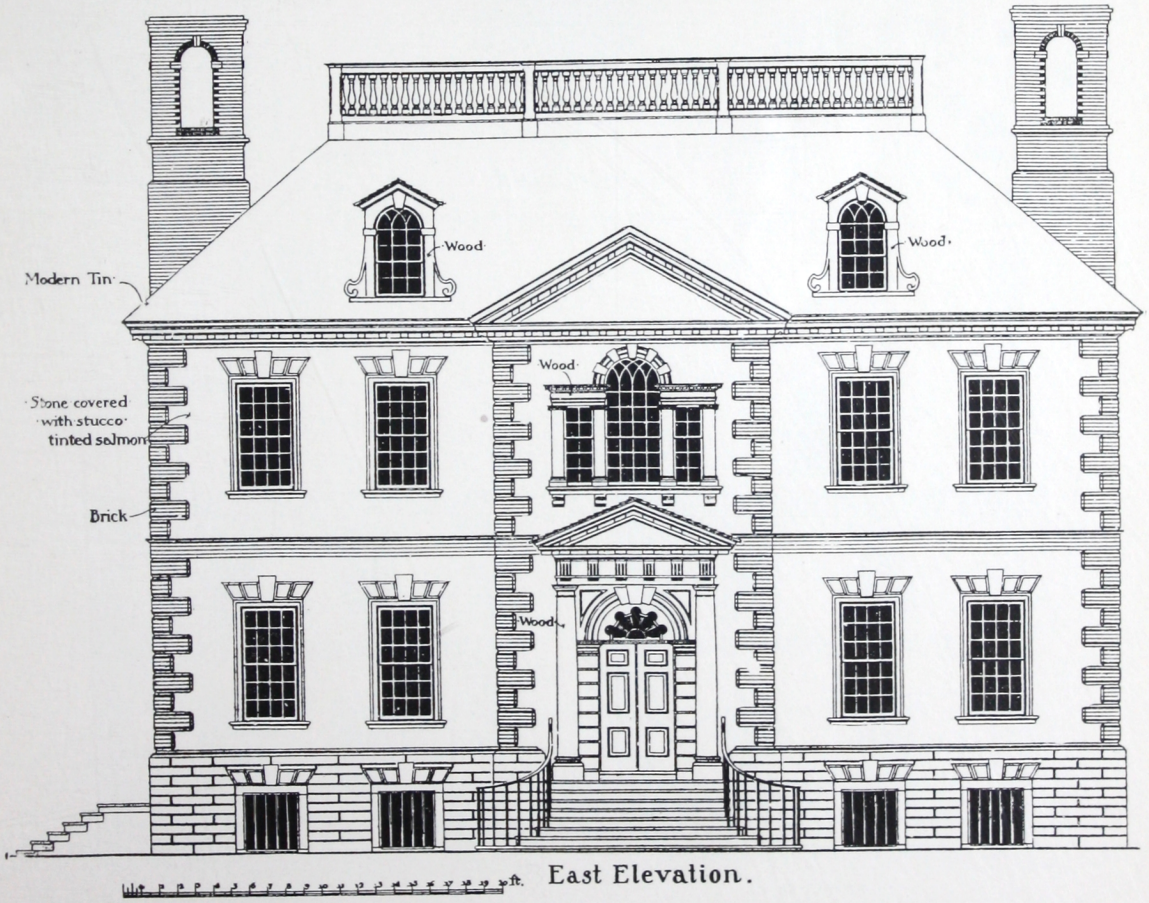


FIRST FLOOR PLAN



SECOND FLOOR PLAN

Scale 0 3 10 15 20 25 30 35 40 45 50 ft.



East Elevation.

Erected 1761.
Owned and occupied by
Benedict Arnold 1779-1780.

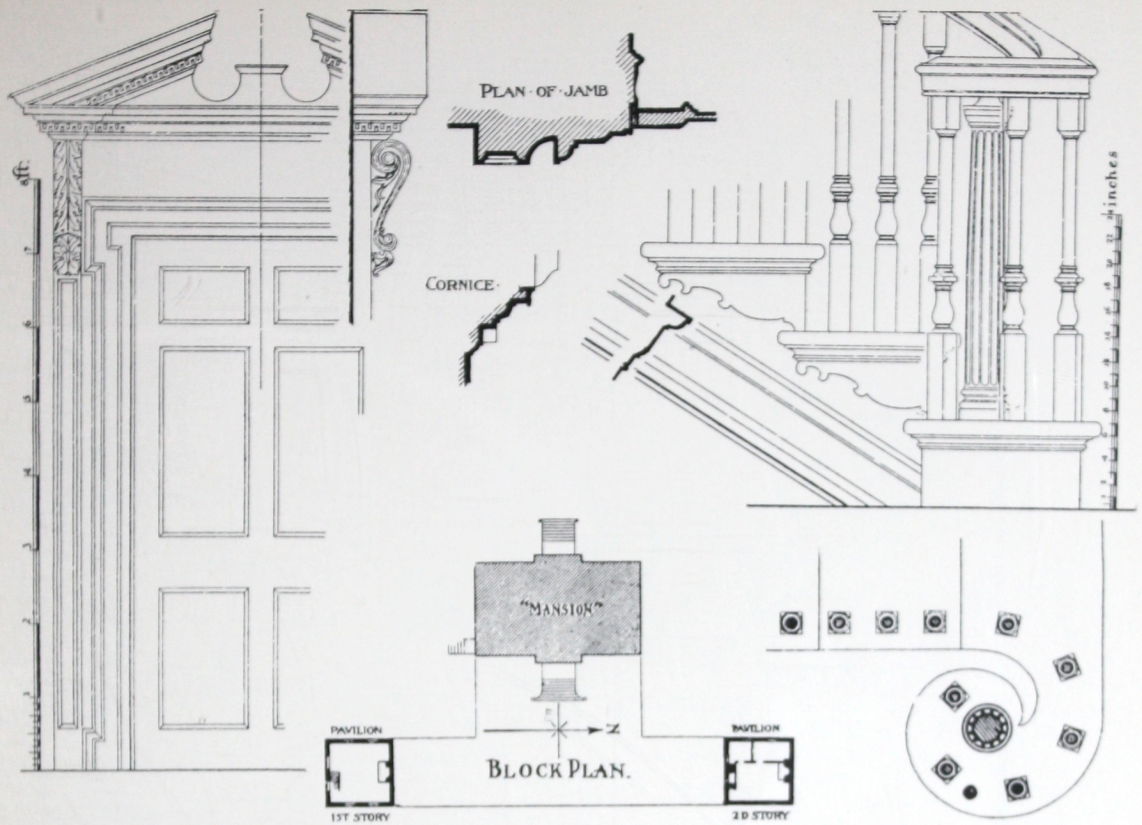
Mt Pleasant Mansion
Philadelphia Pa.
Measured and drawn by Chas L Hillman

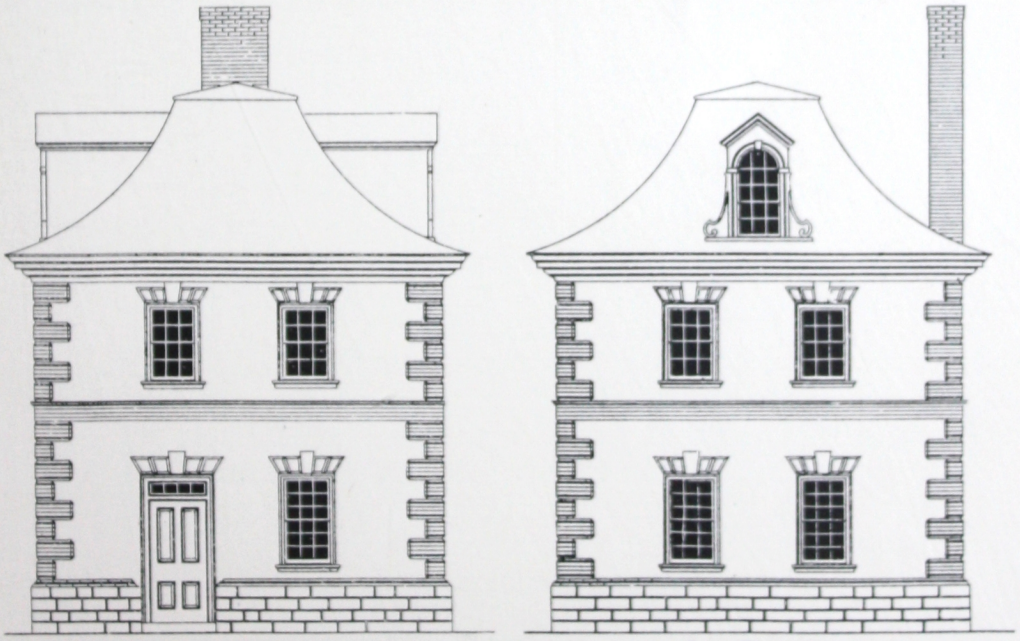
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South Elevation
(OUTBUILDING)

Scale 5 10 ft

East Elevation
(OUTBUILDING)

Mt Pleasant Mansion

Philadelphia Pa

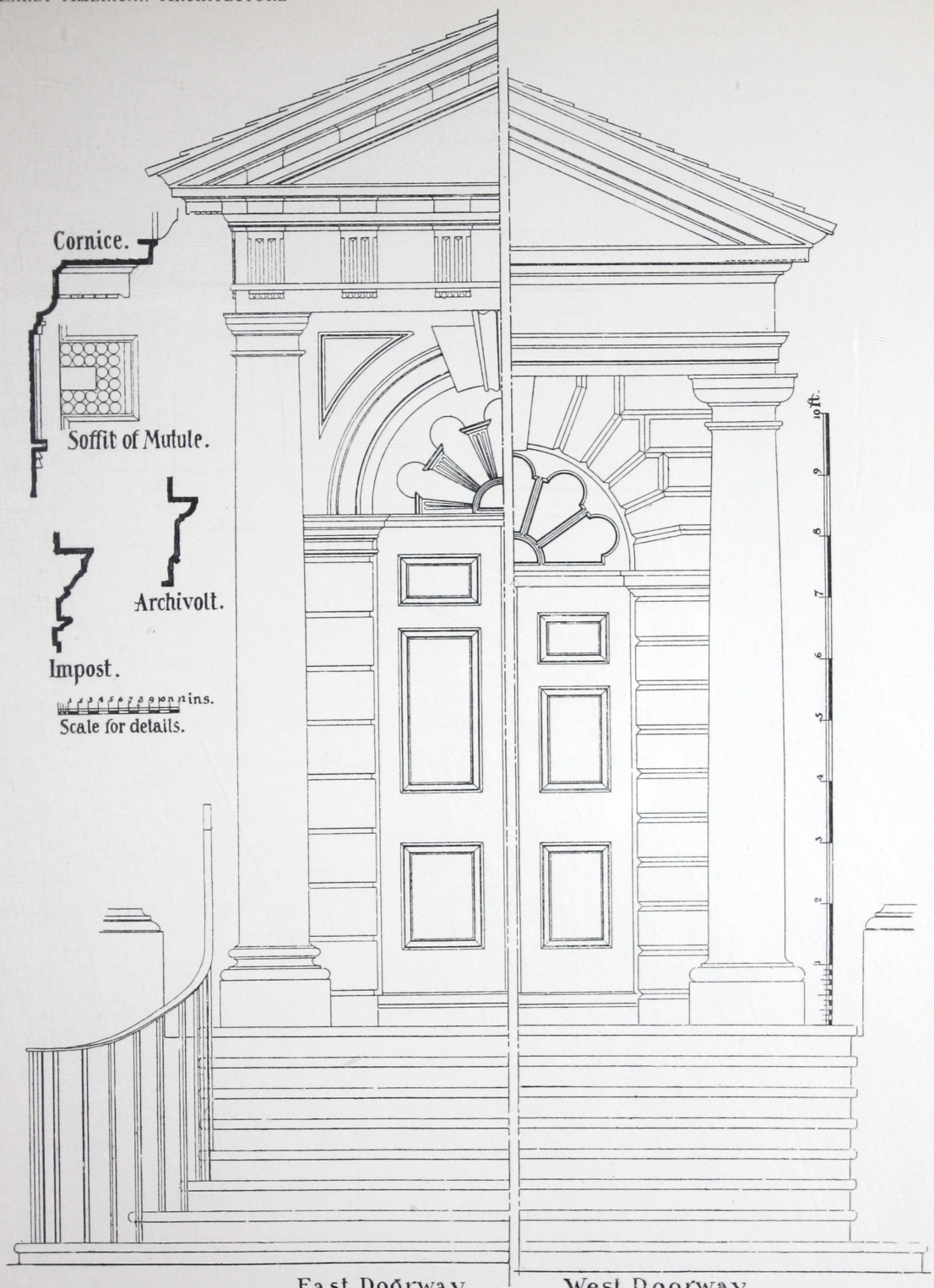
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East Doorway. West Doorway

Mt. Pleasant Mansion
Philadelphia Pa

Measured and drawn by Chas. L. Hillman

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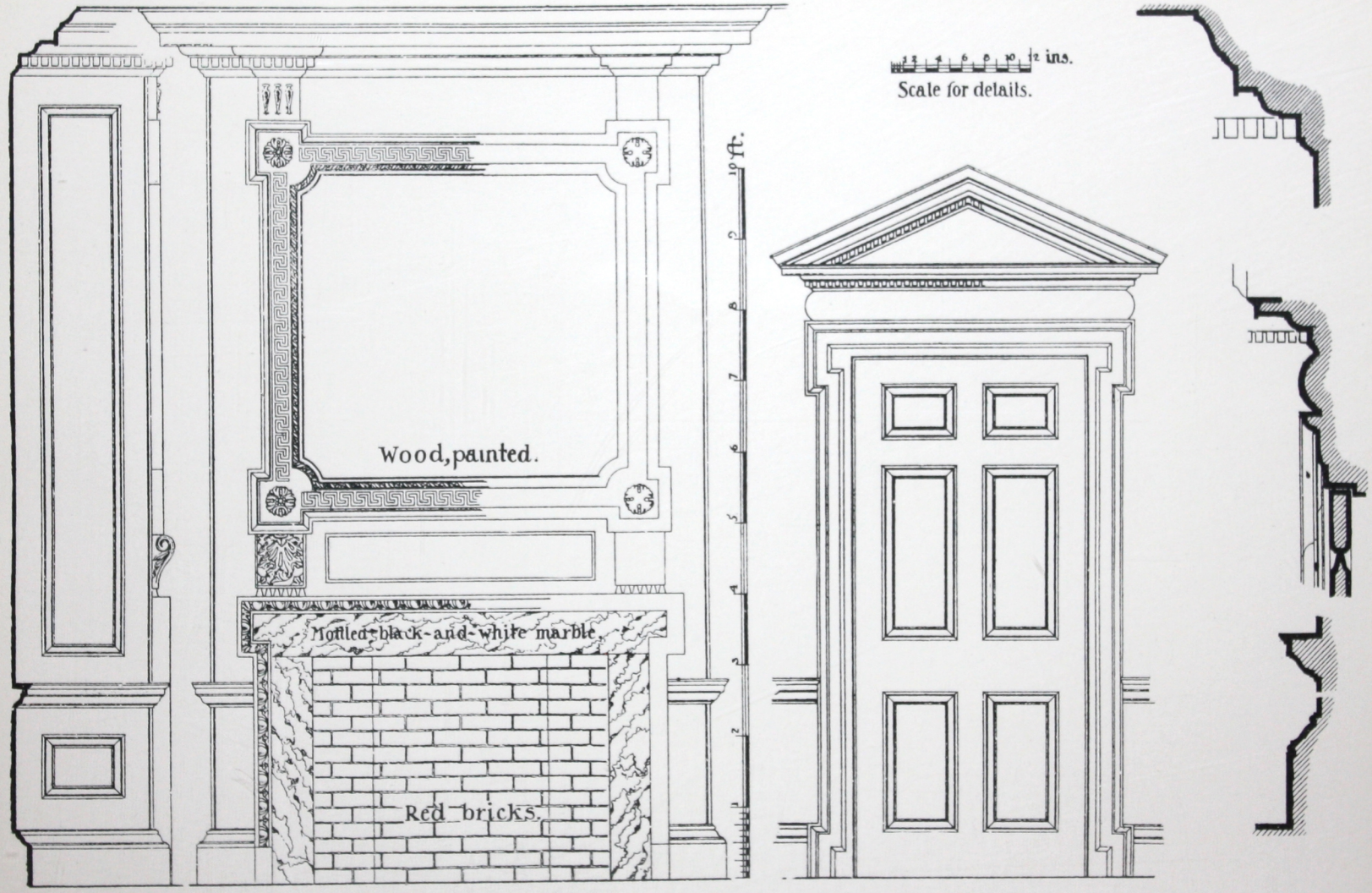
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Mt. Pleasant Mansion, Philadelphia, Pa. Measured and Drawn by Chas. L. Hillman.

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Mt. Pleasant Mansion, Philadelphia, Pa. Measured and Drawn by Chas. L. Hillman.

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F. Morse

SECTION V

BULL-PRINGLE HOUSE

(Also known as MILES BREWTON HOUSE)

CHARLESTON, S. C.

BUILT IN 1765

PLATE 1 *Photograph of front elevation and drawing-room*

PLATE 2 *Drawing-room, doorway details*

PLATE 3 *Drawing-room, mantel details*

PLATE 4 *Drawing-room, cornice and furniture details*

PLATE 5 *Drawing-room, entrance details*

PLATE 6 *Section through hall with details*

PLATE 7 *Section through staircase*



Suggested Color Scheme for BULL-PRINGLE'S DRAWING ROOM

The choice of color for large, high-ceilinged rooms of the Bull-Pringle type is limited. Any color that has blue in the ascendancy should be avoided. Blue is a cold, receding color that will tend to emphasize the cold, formal lines of the room, apparently increasing its size.

The decorative treatment should be based on warmer colors of a comparatively light order, such as the following:

Side wall - - - - -	soft cream
Ceiling - - - - -	ivory
Trim - - - - - - -	ivory (antiqued)

This side wall color will create an atmosphere of cheerfulness and help to brighten this large room.

So as not to create a depressing effect, the heavy formal trim should be lighter than the side wall color. For this purpose, an antique ivory is suggested.

The ceiling, which is very high and which receives no direct illumination, should be painted in the lightest tint of all. Just a touch of medium chrome yellow added to the white-lead is sufficient for an ivory which will be in harmony with the rest of the color scheme.

(The colors mentioned above are shown on the Color Chart in the back of Section VIII)



THE BULL-PRINGLE [MILES BREWTON] HOUSE, LOWER KING STREET, CHARLESTON, S. C
[1765.]



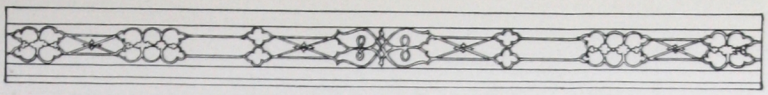
DRAWING-ROOM: BULL-PRINGLE [MILES BREWTON] HOUSE, CHARLESTON, S. C.

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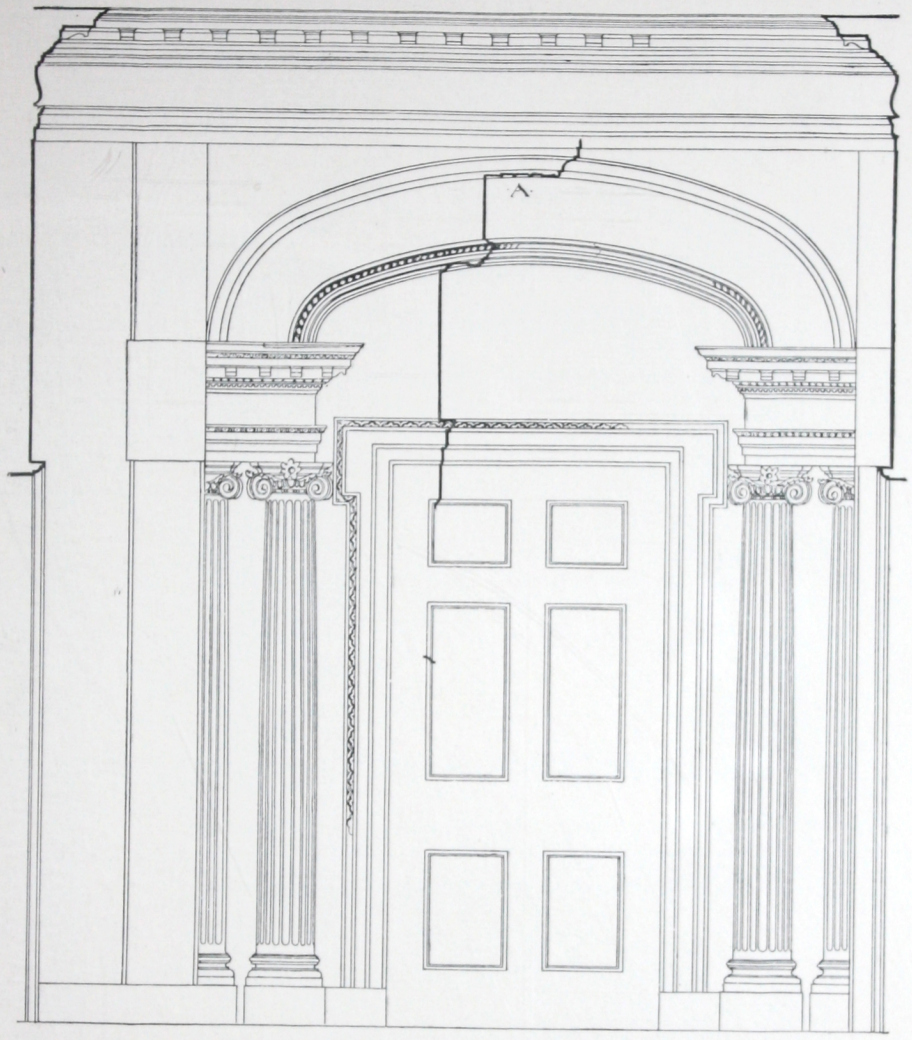
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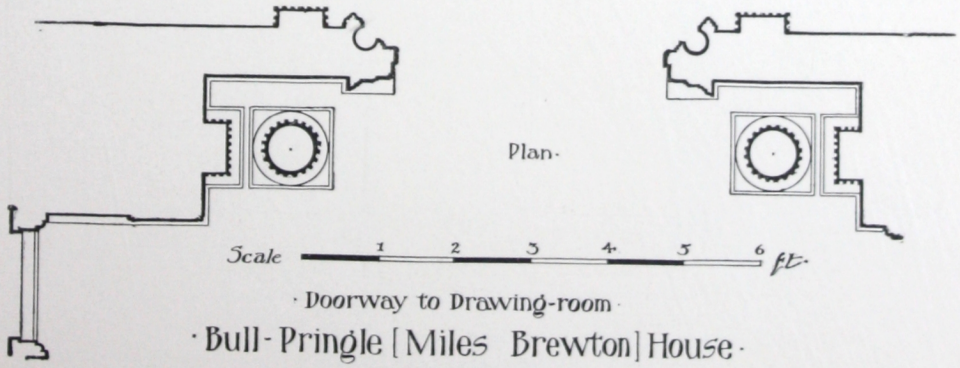




Development of Soffit Ornament at A.



Elevation



Plan.

Doorway to Drawing-room

Bull-Pringle [Miles Brewton] House

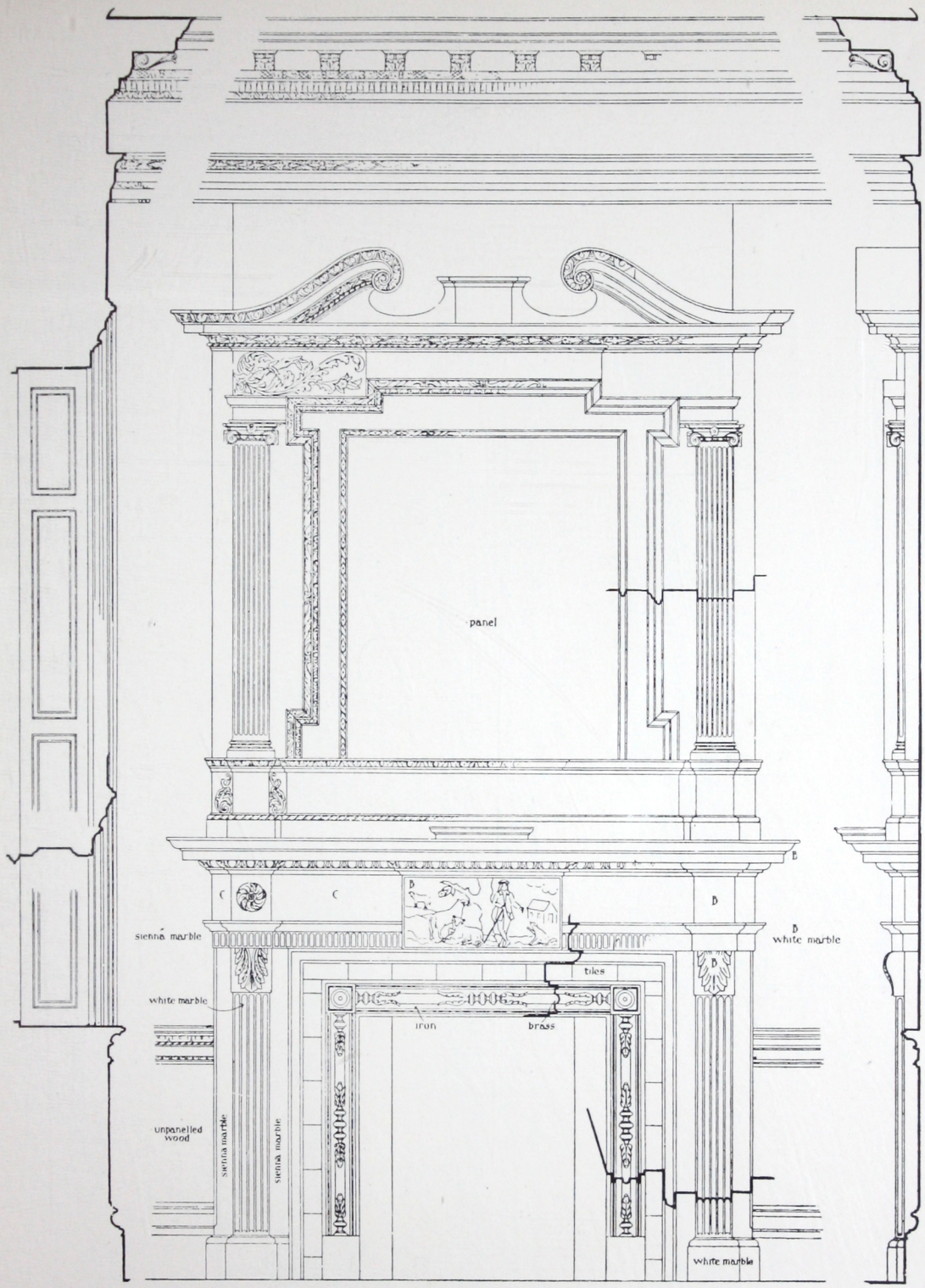
Charleston S.C.

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Drawing-room Mantel: Bull-Pringle [Miles Brewton] House

Charleston S C

[1769]

Scale 12 6 0 1 2 ft

E P M from measurements by E Eldon Deane

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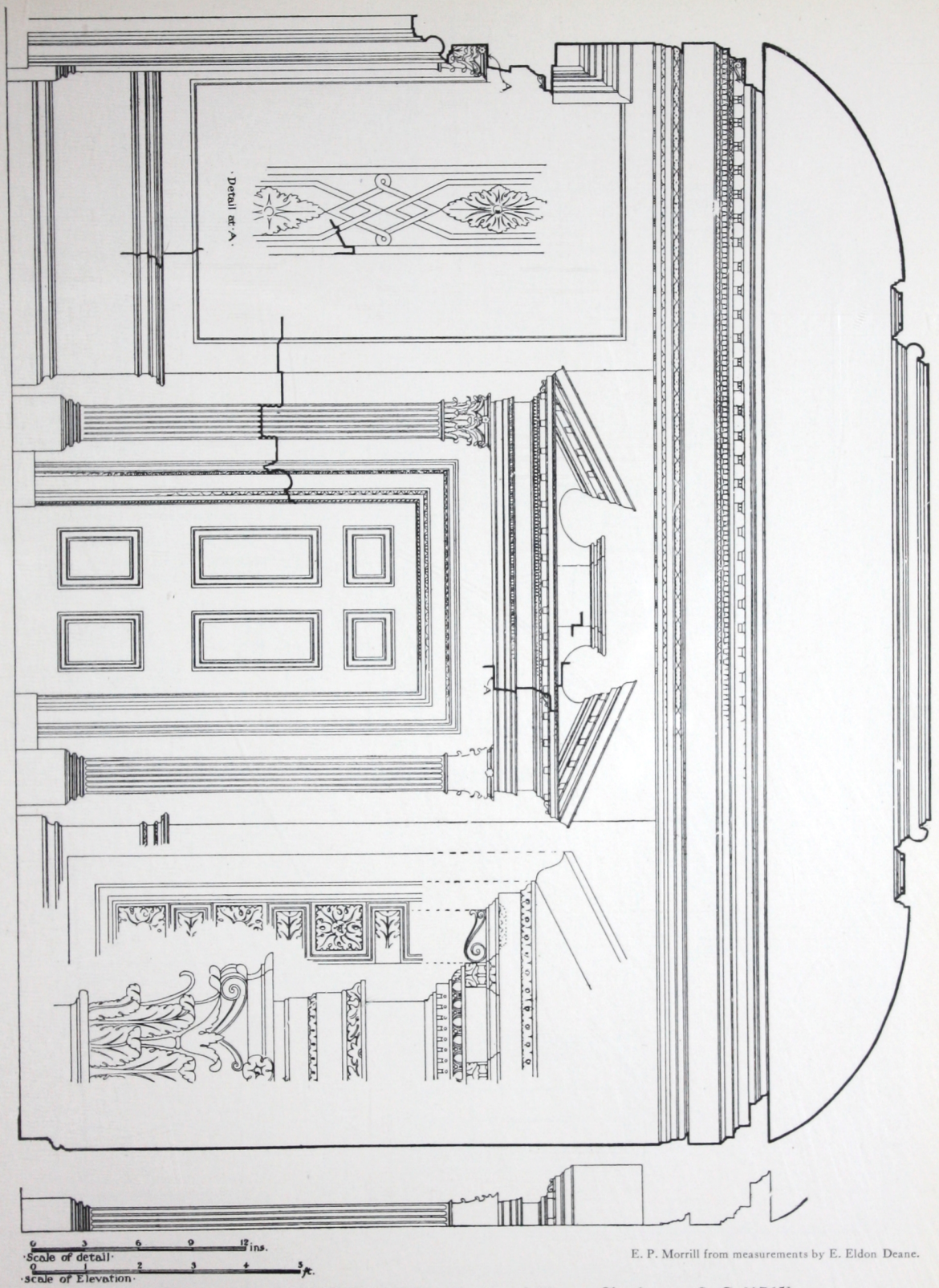


Drawing-room Details · Bull-Pringle [Miles Brewton] House · Charleston · S C ·
[1763]

E · P M · from measurements by E · Eldon Deane ·

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E. P. Morrill from measurements by E. Eldon Deane.

Drawing-room: Bull Pringle [Miles Brewton] House, Charleston, S. C. [1765]

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Section thro' Hall - Bull-Pringle | Miles Brewton | House Charleston S C

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· Section thro' Staircase on line · X-X
· Bull-Pringle [Miles Brewton] House ·
· Charlesto · S·C ·

· Scale 12 0 1 2 3 ft.

· E P M · from measurements by · E E Deane

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SECTION VI

THOMAS COWLES HOUSE

FARMINGTON, CONN.

BUILT IN 1790

PLATE 1 *Photographs of exterior and carved gateway*

PLATE 2 *Plan of hall with details showing north side and east end of hall*

PLATE 3 *Details of reception room and parlor mantels*



Suggested Color Scheme for
THOMAS COWLES HOUSE

A house of this type with a sloping gambrel roof and surrounded by much shrubbery offers an excellent opportunity for numerous color schemes.

The body color can be a light tan; the trim, a dark rich brown; the sash, shutters and roof, a slightly deeper red than Venetian.

Or the house might be treated with a body color of Colonial yellow or light reddish brown, trimmed with cream. For a sharp contrast the sash can be painted white and shutters a dark green with a roof of the same color.

Any of these colors on a tan or yellow order is excellent for the body. If kept on a comparatively light order, such a color will lend enough contrast to set the house out amid its surroundings.

The trim, on the other hand, should be sufficiently different from the body color to accent the architectural details.

(The colors mentioned above are shown on the Color Chart in the back of Section VIII)



The Thomas Cowles House, Farmington, Conn.



Carved Wood Gateway, Thomas Cowles House

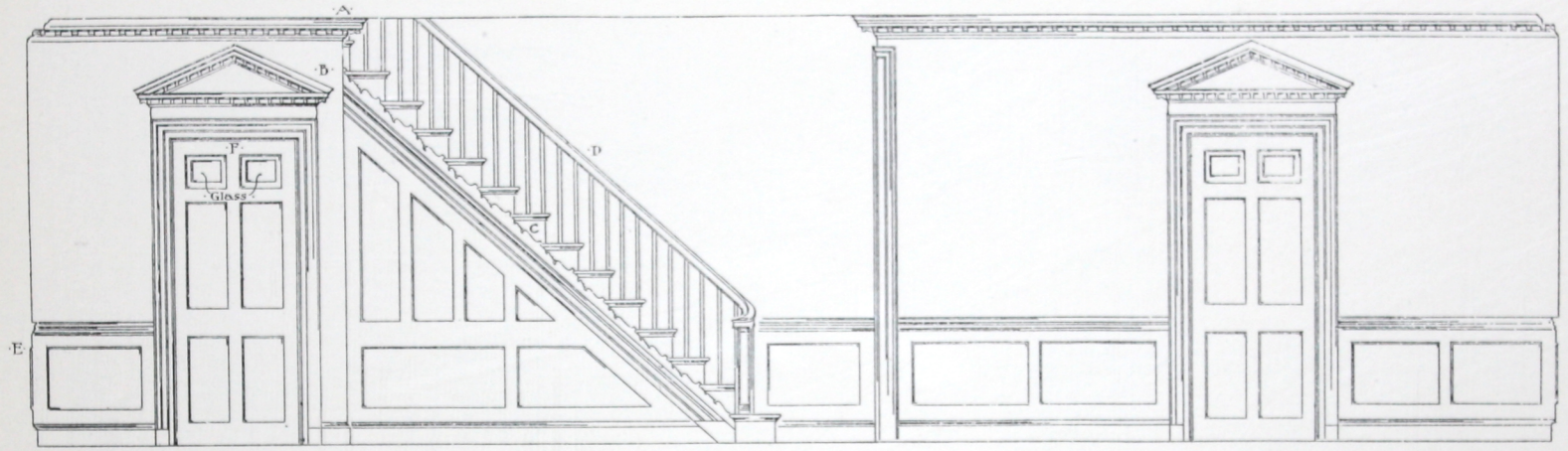
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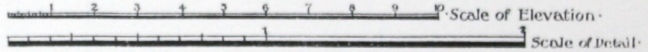


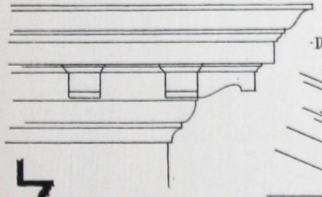


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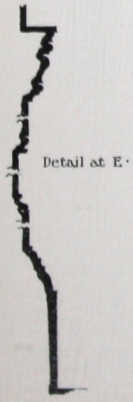


Elevation of North Side of Hall

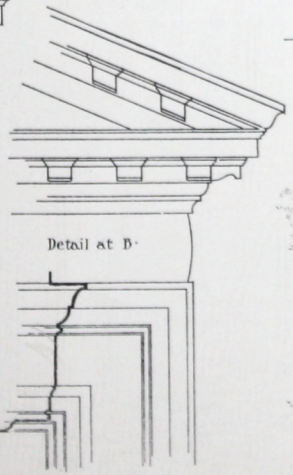




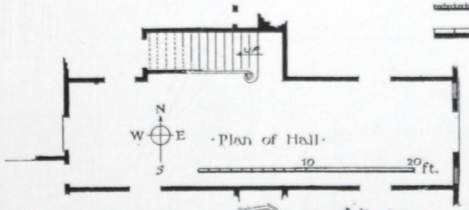
Detail at A



Detail at E



Detail at B







Elevation of East End of Hall

The Thos Cowles House

Farmington Conn

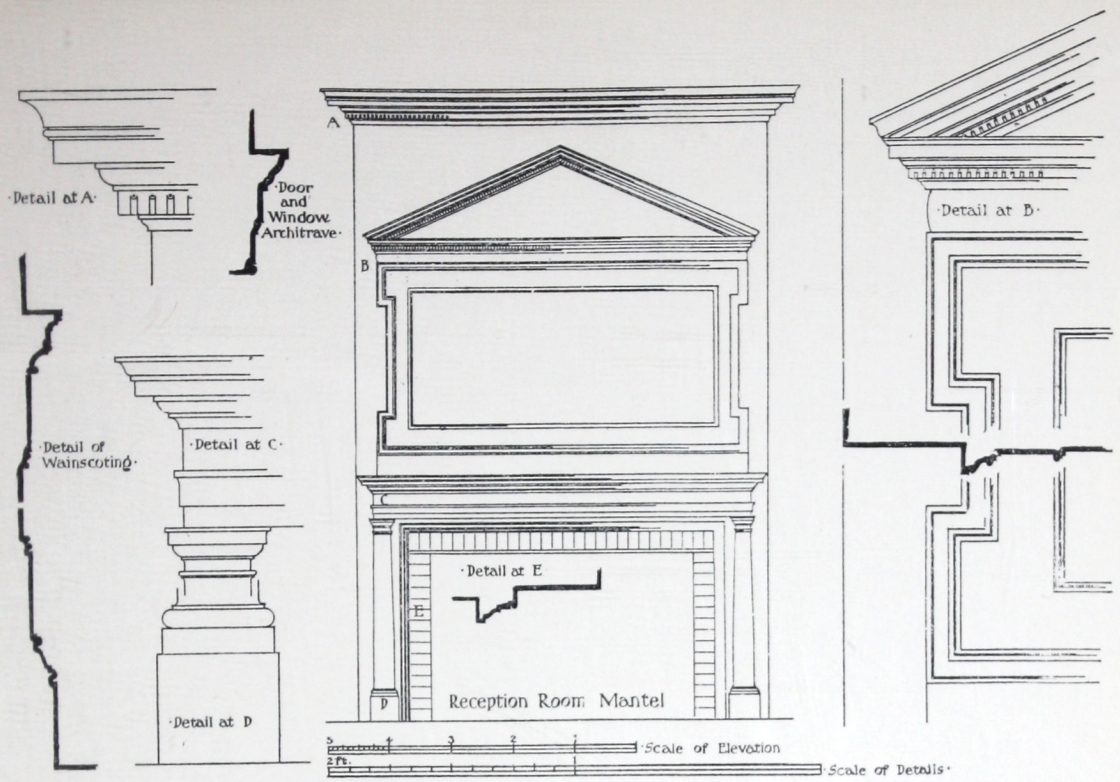
Measured and Drawn by C Bertram French

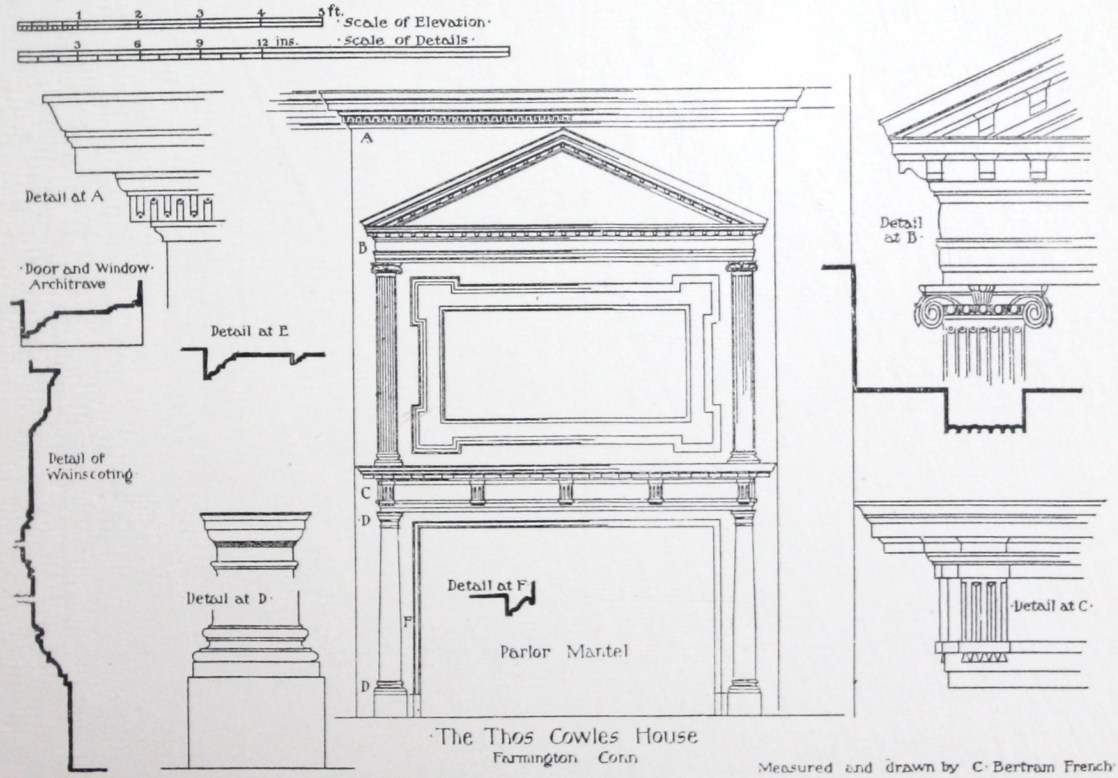
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The Thos Cowles House
Farmington Conn

Measured and drawn by C. Bertram French

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SECTION VII

CITY HALL

NEW YORK, N. Y.

BUILT IN 1803-12

PLATE 1 *Sketch of southern façade by O. R. Eggers*

PLATE 2 *Prize-winning original front and rear elevations and cross section by John McComb, Jr.*

PLATE 3 *Cupola, figure surmounting cupola, design for Second Order, capital of Second Order for pilasters, by John McComb, Jr.*

PLATE 4 *Working drawing for cupola by John McComb, Jr.*



Painting Brownstone to Resemble Marble
NEW YORK CITY HALL

When New York City Hall was built, the front and sides were constructed of marble, while brownstone was used for the rear. For many years the brownstone end marred the appearance of this beautiful building. Today it is difficult to tell where the marble stops and the brownstone begins. Paint has changed the brown surface so that it closely resembles the rest of the building.

Painting stonework of this nature must be done with special care. To assure a paint that will adhere to the stone surface exact formulas are given below:

Priming Coat

100 lbs. Dutch Boy white-lead
5 gals. pure boiled linseed oil
1 gal. pure turpentine

This formula makes approximately 8¾ gallons of paint, which will cover 5,030 square feet.

Second Coat

100 lbs. Dutch Boy white-lead
3 gals. pure linseed oil
½ gal. pure turpentine

This formula makes approximately 6½ gallons of paint, which will cover 3,900 square feet.

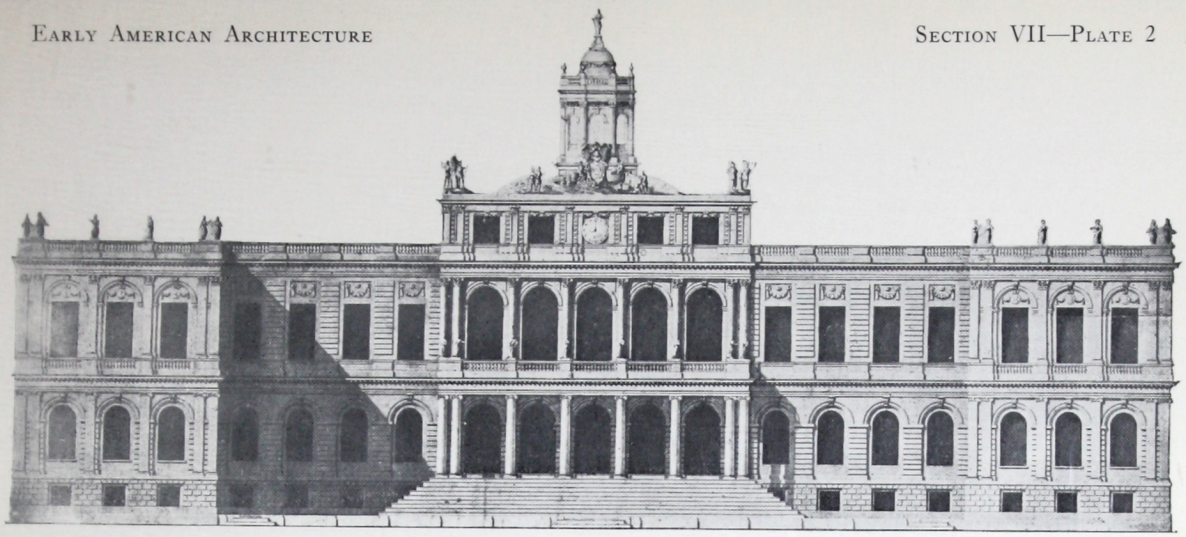
Third Coat

100 lbs. Dutch Boy white-lead
3½ gals. pure linseed oil
1 pint of pure turpentine

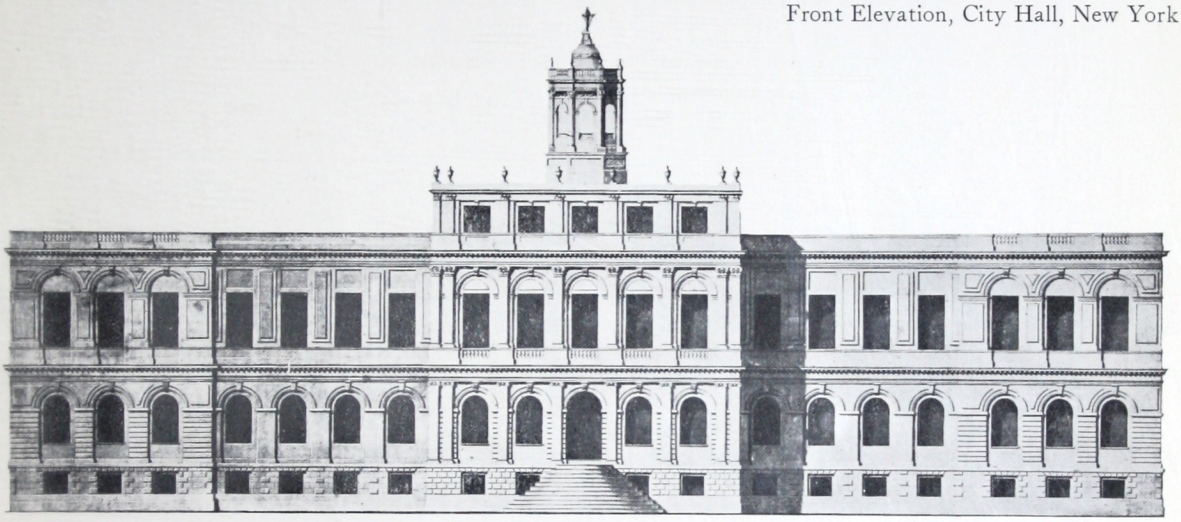
This formula makes approximately 6½ gallons of paint, which will cover 3,900 square feet.

The second and third coats may be left white or tinted any color desired. The most pleasing results, however, are obtained by tinting these coats a gray, a light gray-green or a cream.

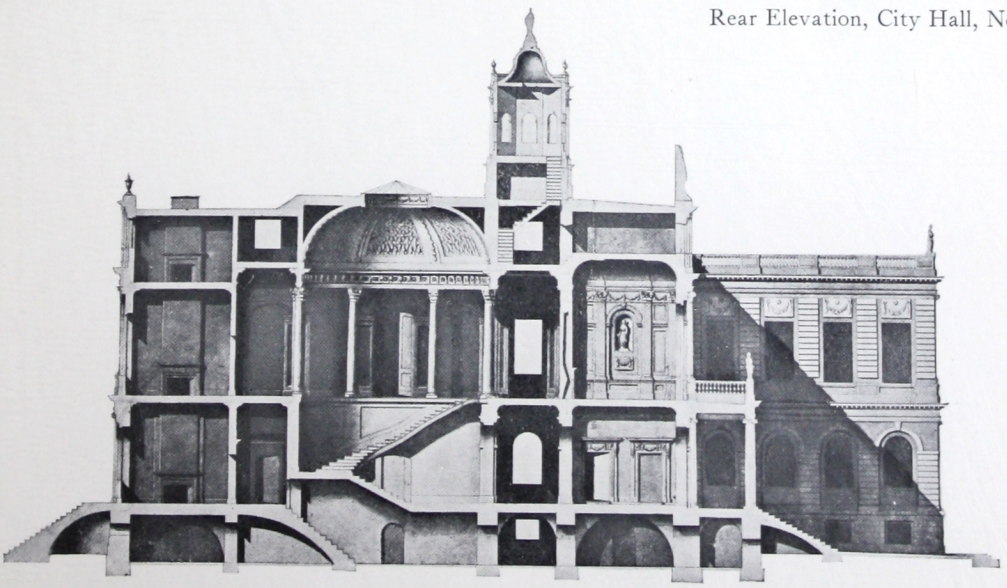
(The colors mentioned above are shown on the Color Chart in the back of Section VIII)



Front Elevation, City Hall, New York



Rear Elevation, City Hall, New York



Cross Section, City Hall, New York

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Design for Second Order, City Hall, New York



Capital of Second Order for Pilasters, City Hall, New York



Cupola, City Hall, New York



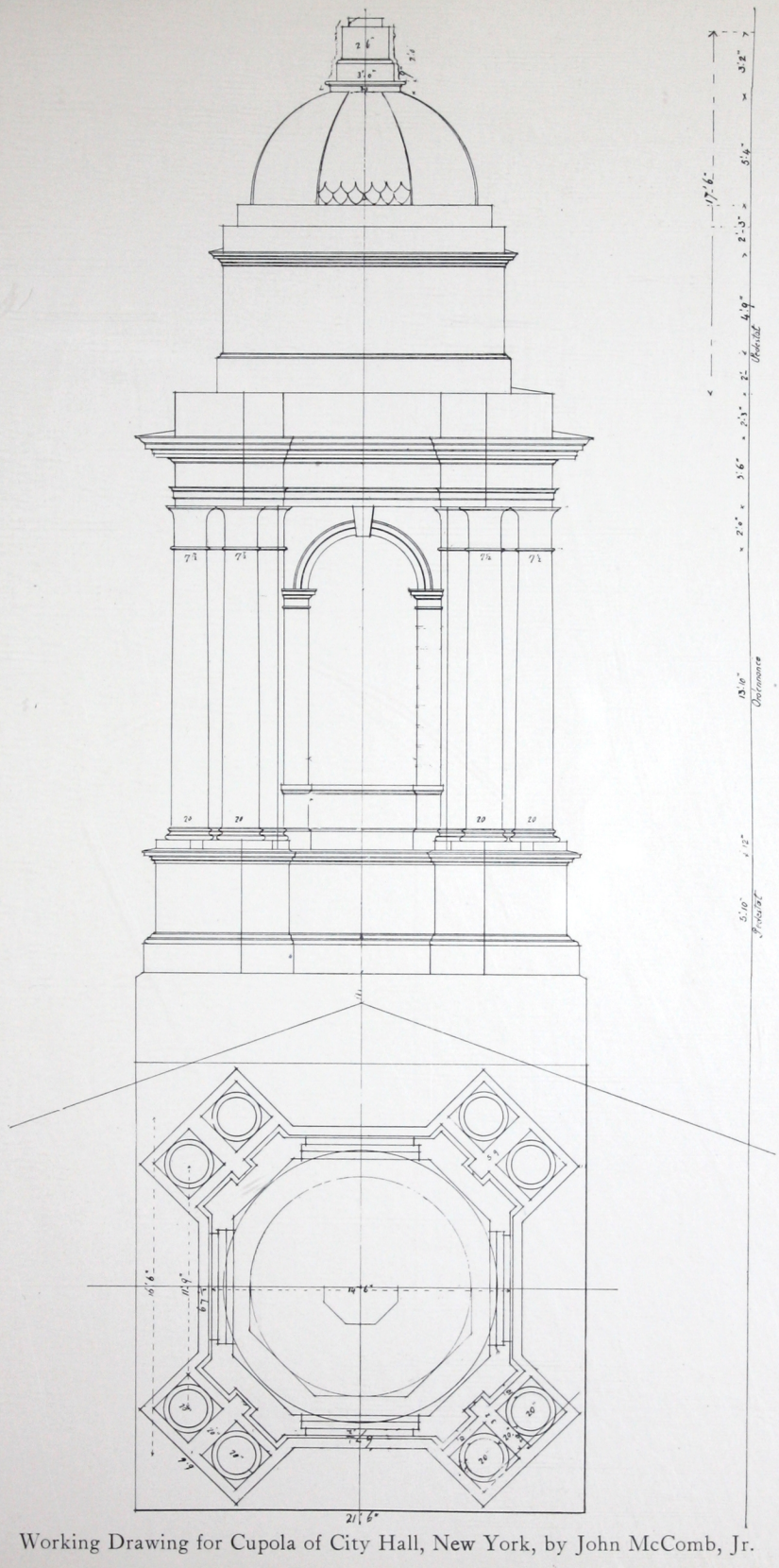
Figure Surmounting Cupola, City Hall, New York

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Working Drawing for Cupola of City Hall, New York, by John McComb, Jr.

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SECTION VIII

EDGEWOOD

NEAR EDGEFIELD, S. C.

BUILT IN 1830

PLATE 1 *Sketch of exterior*

PLATE 2 *Exterior elevations with details*



Suggested Color Scheme for EDGEWOOD

Edgewood presents an excellent example of the ability of color to preserve unity. Built on a rambling scale, this house needs color to hold it together. The following color scheme achieves this purpose, and at the same time overcomes the unpleasantly flat appearance of this house of the South.

Body - - - - light tan
Trim - - - - - pale cream
Shutters - - - soft green
Roof - - - - deep Venetian red

A comparatively deep body color on this type of house emphasizes through contrast the lighter-painted columns. This emphasis by means of color helps the columns to preserve dignity and to accent the vertical lines.

(The colors mentioned above are shown on the Color Chart in back of this Section)



"Edgewood", near Edgefield, S. C.

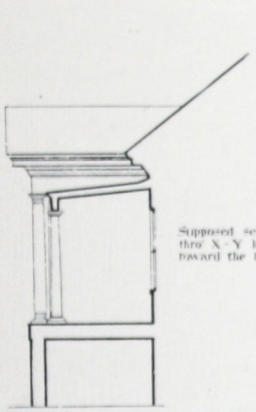
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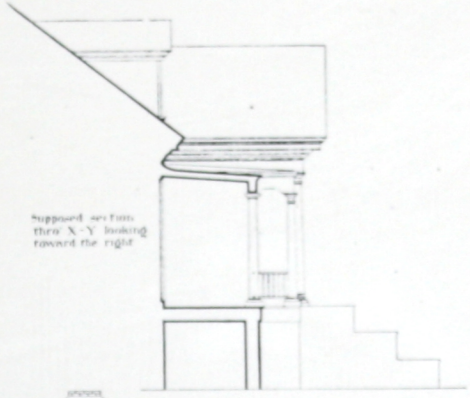
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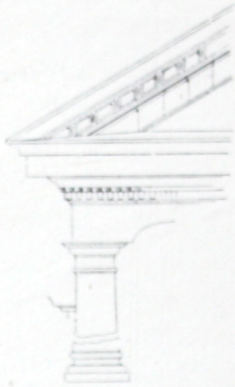


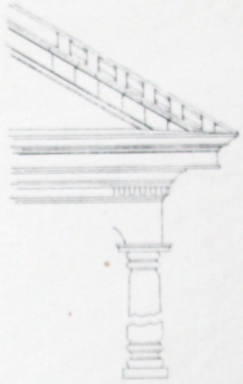


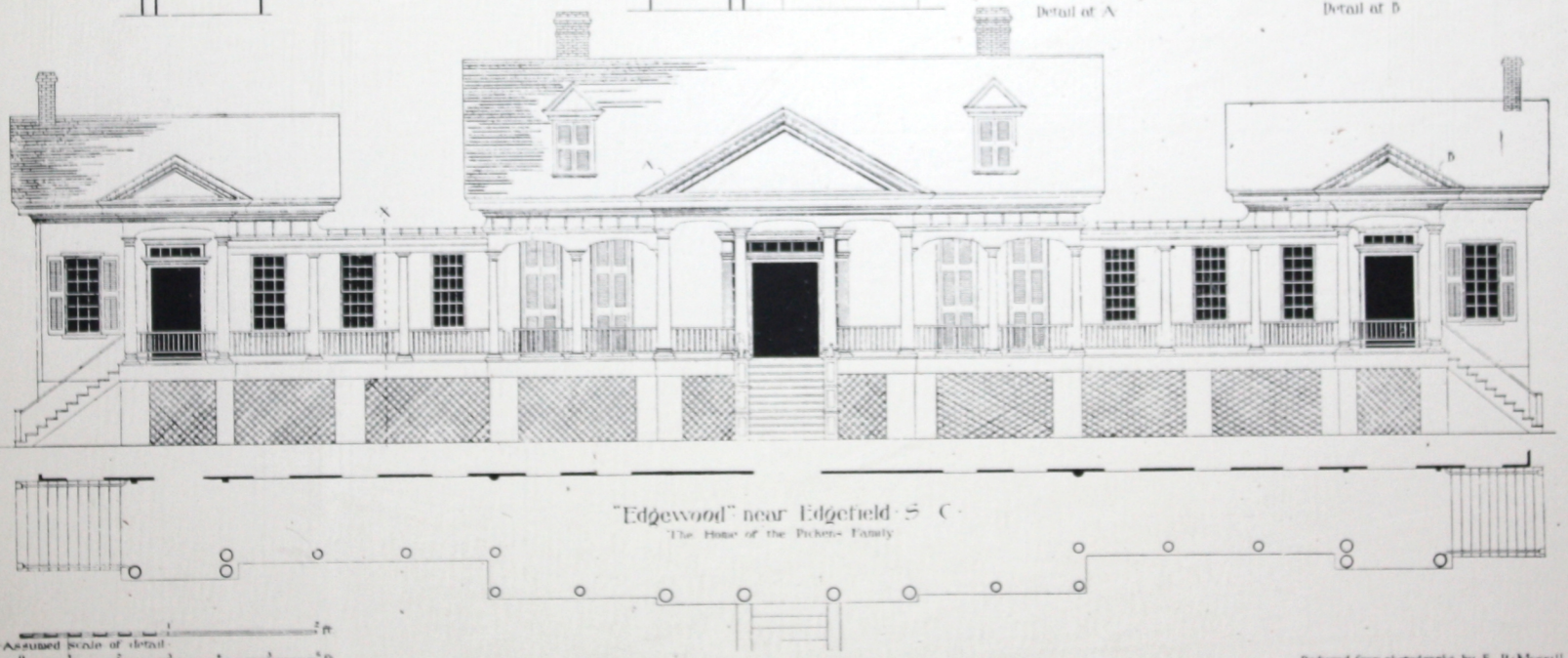
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"Edgewood" near Edgefield S. C.

The Home of the Pickens Family

Assumed scale of detail

Assumed scale of elevation

Deduced from photographs by E. P. Morrill

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